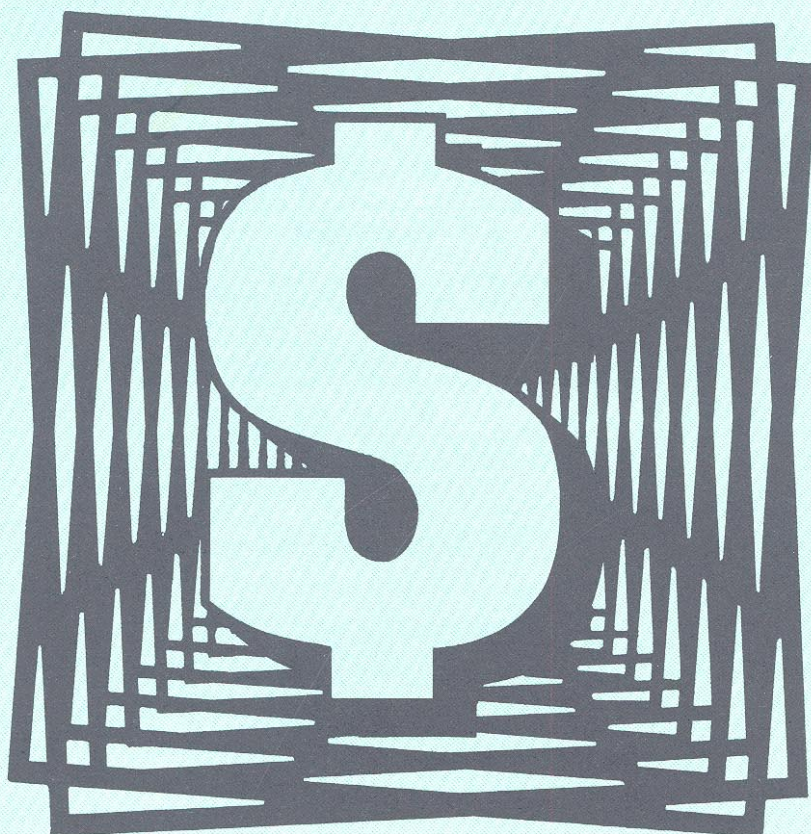


CTR

COMMUNITY TELEVISION REVIEW

A PUBLICATION OF THE
NATIONAL FEDERATION OF
LOCAL CABLE PROGRAMMERS
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ACCESS & FUND-RAISING

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PUBLIC POLICY UPDATE

The Video Dialtone – A Wrong Number For Community Interests

A Democracy Requires Freedom of Expression and Communication

Congress has established communication policy goals which include: freedom of speech and freedom of the press; fostering the diversity of the content and a marketplace of ideas; achieving efficiency and interconnection; and nationwide universal service and equitable access. However, proposed changes by the FCC to the U.S. communications infrastructure are likely to abandon these goals and broaden the gap between those who can access communication services and use information strategically and those who cannot. The people most likely to be adversely affected will be those for whom the new communication technologies are held out as a means to improve their circumstances – the poor, the educationally disadvantaged, the geographically and technologically isolated and the struggling small business.

Twenty years ago, the wired nation was being born with all the hyperbole of revolutionizing how Americans work, shop, play, worship and communicate daily. Today, the information age has arrived and, from the average citizen's point of view, with the exception of PEG Access, the communication revolution has been stillborn.

The role of government is to ensure that needed technologies and communication services are available to everyone and will serve all social purposes on an equitable basis.

The FCC Disregards The Public's Interest In Communication

The Federal Communication's Commission is considering a plan to allow the telephone companies to provide a wide array of services in data and video, without regulation, under the name of *The Video Dialtone*. This plan may destroy the limited media access citizens currently have for noncommercial material, and may lead to further deregulation of a monopolistic industry, and further divide America into the "information rich" and the "information poor".

The basic issues for all citizens are; equitable access and universal service, cost, free speech, and diversity.

Equitable Access And Universal Service – How individuals use the new communications technologies and the impact they have on their lives depends on technology literacy factors, socioeconomic factors and factors relating to system design and support. Without safeguards, the Video Dialtone will increase the trend to "fee-based" media and tariffed access to communication systems for noncommercial speech. Relying solely on the ability to pay, the Video Dialtone will deepen the division between the "cultural haves" and the "cultural have-nots". In a society where many

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INTERNATIONAL UPDATE

Letter to the International Representatives of the Olympiads of Local Video and TV Creation

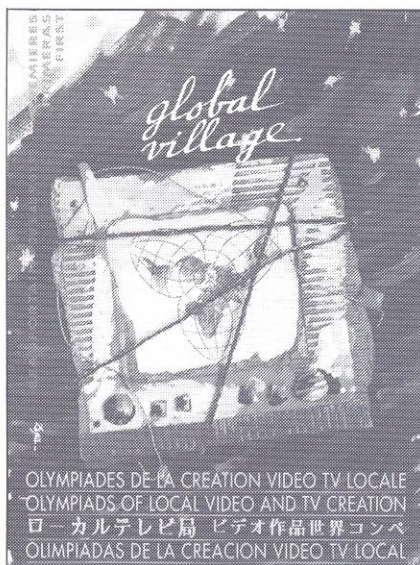
Beaufortain, France
January, 1992

The concept of a world coalition of local TVs is advancing rapidly toward international coordination of the community media resources now existing. There are many challenges in this process and we have learned a lot from each other through our conferences over the past few years.

Several major issues surrounding the development of community media and the potential for international cooperation have been identified. Early issues focused on representation and the definition of community. The concern over bureaucratic institutions which hinder rather than enhance the exchange of information has also been brought forward.

While we know the importance of defining a common goal and unified vision, strengthened by diversity, the question remains of how to organize a global communication network at local levels without creating an elaborate and complex administration. The "need for a (new) worldwide coalition" is seen in conjunction with the need for a "global strategy" which enables local and regional media initiatives. A desire to link existing activities internationally in the context of a coalition is driving, in part, the process of defining the function of such an organization.

Videazimut suggests a relationship between the 1994 Olympiades and "existing activities...and their situation in a global strategy", including "priorities of work for 1994 and the processes to ensure them..."



As it has already begun, here is a prime opportunity for organizations to come together, identify their resources and offer them cooperatively to a central coordination point. It is realistic to consider a structure which enables each country/organization to take a distinct and practical role, one that is task oriented, for the purpose of a specific project.

This may require, for those organizations that coalesce, a better understanding of each other. A knowledgeable point of reference from which to better match our resources. This provides a foundation for harmony and unification. It is also a matter of responsibility to the membership "at home" as well as abroad – to be informed about our partnerships.

For example, in order to understand the NFLCP, it is essential to first recognize that it is an advocacy organization for the protection of free speech through community access to cable television. This includes a responsibility to ensure representation and diversity. The International Committee is charged with the responsibility, among other things, to bring this message of representation to all forums,

especially to the discussion of forming a world coalition. And this means representation at the decision-making level, not just in the arena of program production and dissemination. In regard to diversity, issues of preservation are also related – preservation of culture and human life.

In order for the NFLCP to address these concerns, it has developed effective tools for communicating the importance of non-commercial PEG access within the United States. The NFLCP International Committee, an outgrowth of these advocacy efforts, has come to recognize the need for projects which educate local communities as well as policy makers, worldwide, to the issues surrounding the rapid development of community media.

Over the past few years, by working with other countries, the NFLCP International Committee has found that educational (and advocacy) objectives can be met by sharing information through projects such as conferences, videotape and people exchanges, festivals, print publications and computer networks. However, to realize these activities and projects on an on-going basis can be difficult without the support of a dedicated administrative structure (a coalition of resources).

The International Committee has found that the basic needs for successful longterm efforts include fundraising, standards conversion, language translation, and distribution/dissemination networks for any variety of informational materials.

So, as we look at the function of a world coalition, many of the issues and concerns that bring us together may be seen already in the content of our activities. A structure which would enable these activities to flourish, effectively and efficiently would be of great value and purpose. A world coalition, designed to facilitate and support the exchange of information for the development of non-commercial community media would benefit us all.

—Karen Helmersen
International Committee Chair

(continued from previous page)

are not able to afford to buy technology for their homes, public access facilities may be crucial to maintaining certain minimum levels of communication competence and to help individuals cope with the complexities of information-age tools.

Cost – Consumers may be forced to pay as much as \$1 trillion dollars to fully build the structure needed to implement the Video Dialtone which will be owned and operated by a few monopolies. The Consumer Federation of America reported that the seven "Baby Bell" telephone companies overcharged their customers \$30 billion dollars since 1984 while investing billions of dollars in unregulated, unprofitable ventures and in other telephone monopolies overseas. How much will consumers have to pay for services that they may never use?

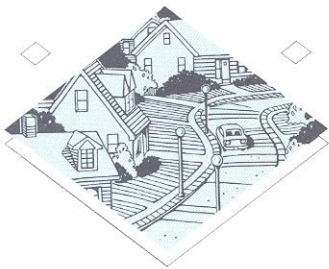
Free Speech – Under the Video Dialtone the soapbox is being replaced with the mall. This plan ensures that giant media corporations will be able to speak but no provisions are made to ensure that nonprofit organizations, community groups or individuals will be able to communicate with their neighbors.

Diversity – In our society, efforts to promote a diversity of ideas and opinions have focused on structuring organizational arrangements and the relationships among players in the communication system. The Video Dialtone may restructure these relationships, altering the balance of who can participate, and how, in the production of culture and information.

—Carl Kucharski
Public Policy Committee Chair

Access and Pay-Per-View

The NFLCP and the National Association of Telecommunications Officers and Advisors (NATOA) are creating policies on the use of access channels for the Olympics Triplecast Pay-Per-View event this summer. Access operators have been contacted already about the use of access channels for this commercial venture. For more information contact your Regional Board Chair or Regional Public Policy Chair. The next issue of CTR will print the policy in full.



Hometown USA Video Festival '92 Deadline Nears

Deadline for entering the NFLCP's 1992 Hometown USA Video Festival is March 6.

Now in its 15th year, Hometown USA is the oldest and largest video competition of its kind for local cable programming producers. Last year, more than 2,000 entries from 437 communities in 38 states were received. The Festival recognizes outstanding local programs produced by or for public, educational and governmental access facilities and by local origination departments of cable systems.

For more information, contact:

CONNECTIONS

Hometown USA Video Festival, c/o The Buske Group, 2015 J St., Suite 28, Sacramento, CA 95814, phone (916) 441-6277.

The winners will be announced July 16 during the NFLCP's 1992 national convention in St. Paul, Minnesota.

New NFLCP Publications

The *NFLCP Report*, a new bi-monthly news brief for members, recently made its debut. Featuring the business side of the organization, the *Report* will supplement CTR between issues.

Also new to the fold is the *NFLCP Yellow Pages*, a guide to professional consultants working in areas of concern to access entities, which is scheduled for completion in February. There will be a nominal charge for NFLCP members. For more information, contact the national office.

New Name Considered

NFLCP members should have received a survey in the mail recently seeking their input into the future of their organization. Among the issues under discussion with the national board is a new name and clarification of the mission. Members are reminded to return their surveys to make their thoughts count.

Accessing the NFLCP

Jobline. For access jobs across America, or to post job openings, call (202) 393-2653.

Bulletin Board. To connect, call (217) 359-9118, and set your computer's modem to 300, 1200 or 2400 baud, 8 bits, 1 stop bit, no parity.

National Office. Call (202) 393-2650, FAX (202) 393-2653, or write 666 11th St. NW, Suite 806, Washington, DC 20038-7290.

ITVS Open Call

The Independent Television Service (ITVS) has announced its second "open call" for proposals for funding projects of all lengths and genres. ITVS funds independent productions for broadcast on public television. Deadline for proposals is March 16.

For more information, or guidelines, contact: ITVS, PO Box 75455, St. Paul, Minnesota 55175, phone (612) 255-9035.

Upcoming Regional Conferences

Central States

Michigan City, IN • April 23-25
Eric Mollberg (219) 424-7241
Martin Buechley (219) 879-6660

Northwest

Ashland, OR • April 30-May 2
Brian Girtman (503) 288-1515

Southeast

Tampa, FL • May 15-17
David Vogel (615) 521-7475
Ann Flynn (813) 254-2253

FROM THE CHAIR Global, Local and In Between

Having just returned from the first International Video Olympiads in France and the NFLCP Board's winter meeting in Washington, D.C., there is much to report: the exciting range of community television of which we are a part, our evident accomplishments as an organization, about which we should be proud, and the great capacity for review and renewal of which this Board seems capable.

Some 20 members of the U.S. access community travelled to Areches, a small town in the French Alps, for the Video Olympiads. Beyond the benefits of meeting leaders and seeing work from 25 nations, we saw exciting evidence of the growth and development of community-based television around the world. In particular, I believe we can draw inspiration from those in many countries who have been making community-based video without cable. The dramatic successes of groups working with little or no infrastructure to support them should stimulate our own willingness to be innovative as we seek to make media tools and education widely available in an ever-changing environment.

Conversely, one of the messages we should bring back to our communities and legislators is that people in other nations, including Germany, Austria, Japan and even the Commonwealth of Independent States are looking to the U.S. experience of PEG access with a growing interest in implementing such opportunities in their countries. The U.S. is a leader in the development of community television on cable, with a remarkable model that others are seeking to learn from. (Of course, it seems ironic that in our own country, we must often work so hard to preserve what we have achieved.)

An international meeting such as this also allows us to see how the NFLCP is much different from the organizations representing many of our international colleagues. The NFLCP is a nationwide organization of cable programmers, while most of the other organizations represented at the Olympiads are closer to local access centers. Thus, while

we may feel small compared to national groups such as AARP or the NCTA, our colleagues around the world see a large, highly developed national organization, which some nations, such as Sweden, are interested in building in their own countries.

In an effort to live up to that image, I want to highlight a few items from our just-completed board meeting in Washington, D.C. that should contribute to our growth as a national organization. As I reported in my last column in these pages, in October the Board adopted organizational priorities for the year ahead and created a Long-range Strategic Planning Committee. At this meeting, we took additional steps that I believe reflect our evolving growth and maturity as an organization.

First, we adopted a strategic planning process as an ongoing part of our Board calendar, with targets, timelines and checkpoints for our major goals. Second, we began a discussion of how we can better integrate our budgeting process with our program planning process; I will be working with Executive Director T. Andrew Lewis and the Board in the coming weeks to implement such a process.

We also held a wide-ranging discussion of our financial planning needs. The full Board reviewed our cash flow, revenue sources and current services, with an eye toward how we might use them more effectively and integrate our financial planning. As a result, we have begun to explore options for diversifying our revenue sources and developing new resources so that we can better meet our members' needs and grow as an organization.

The Board's great energy directed toward moving us into the next stage of our organizational development is an exciting process to be a part of; coupled with these fresh memories of access efforts in Czechoslovakia, South Africa, and among the Cree nation in northern Canada, to name but three. I am reinvigorated in my own work and excited by the potential still to tap in our field.

—Andrew Blau
Chairperson

Fund-Raising and Community Access

Does there exist an access center that doesn't need money? Perhaps, but it would be so rare, it seems, as to deserve a different name.

Imagine a future in which access pays its own way entirely, from carriage to the last light bulb. It could happen. Moreover, even those centers that benefit from the local cable franchise need support for new equipment, additional staff, or a hundred and one operating needs.

Do we have your attention?

We offer this "wake-up call" not because access's financial future is necessarily so bleak, but because an access center that generates its own resources will be stronger and better able to achieve its goals, and because non-profit organizations can generate resources only through sustained work.

Don't feel all alone. Many non-profits, even those that serve smaller communities, grind out respectable operating budgets year after year.

Major Categories of Activity

Funding access involves three major categories of activity: securing a subsidy, managing available resources efficiently, and raising funds from extramural sources. This issue of CTR focuses on fund-raising, but the other two categories deserve brief mention.

Securing a Subsidy

Historically, access centers have relied financially on a share of local cable franchise fees, resources that the franchise requires the cable operator to provide, or "side agreements" under which the cable operator provides resources directly to the access center. Today, we see legal and legislative threats to local franchising, threats that could limit or eliminate these resources for access. For the present, at least, franchise-related support for access will continue to be important, but we cannot ignore the voices that call for an end to local franchising, and therefore to the concessions that have so far fueled access. The next issue of CTR will focus on generating access resources through franchising and re-franchising.

Managing Available Resources

The best (and easiest) way to fund access involves stretching available dollars to the maximum. The principals in this category are so simple as to seem obvious: avoid avoidable expenditures; use temporarily "idle" funds to earn interest; borrow or rent (or lease) instead of buying, when appropriate; never pay retail; barter services; don't skimp on basic insurance needs; etc. Books have been written on prudent management, so we'll encourage inexperienced managers to secure advice (see "Resources" for a start), and we won't attempt now to address this aspect of funding access. We will mention, however, that careful stewardship of available resources, when documented, pays dividends: local government officials and prospective donors will have increased confidence that their allocations will be used well.

Raising Funds

The third category of activities for funding access involves raising funds from a variety of sources and in a variety of ways. This involves creativity and diligence. The following sections of this article, and the following article, deal with some of these possibilities. This issue of CTR, of course, cannot contain the many variables and good ideas associated with fund-raising. It can, however, provide a beginning.

Fund-raising Strategies

Clarify Your Mission. Be explicit about who you serve, and how. Are you serving independent producers? community organizations? individual viewers? families? local government? local educational agencies? local businesses? If your answer is "all of the above," specify how you serve each group.

Organize Your Financial Records. Make certain that your records reflect accepted accounting practices, have your books audited annually, and follow the auditor's advice to improve your records. Some accountants will volunteer their time to provide their services.

Offer Your Center's Services as In-kind Grants. Consider assigning costs to the services you now provide free of charge to producers in your community and provide those services in the form of in-kind grants (with an assigned dollar value). Here are the basic steps:

- Identify the value of all assets, including cash assets and those you have received in-kind (e.g., an access channel). (You are identifying the current value of the service, not necessarily its cost to you.)
- Assign those assets to each area of your center's services, as appropriate.
- Allocate your overhead costs (using an appropriate formula) to each of these service areas.
- Identify your "service units" (e.g., a day's use of a camcorder, an hour's use of your access channel, an hour of training, an hour of studio use).
- Estimate the number of each service unit you provide each year.
- Divide the number of service units into the total cost of the appropriate service area. This yields the cost of each service unit.
- Then, award in-kind grants equal to the costs of those services. For example, when a producer plans an access program, he or she might request training in equipment operation, several days of use of equipment and facilities, promotional support, scheduling support, and channel time. Since each of these services has a definable value, the center could award the producer a grant equal to the total value of the services to be provided.

This approach could yield several benefits. The recipients of your services might appreciate the value of your services even more than they do now. Your annual reports could be more specific and accurate (and thereby more useful as support of your funding requests). Prospective donors, grantors, and underwriters would perceive your center as more businesslike. Your producers could identify the center's support as a matching contribution to their funding requests. You would be better able to identify the value of the in-kind resources you receive, and to report how you used those resources. Finally, if your center provides services under a contract or a grant, you would be better prepared to identify the real costs of those services.

Document Your Results. Management expert Peter Drucker recently observed, "Unfortunately, a great many non-profits still believe that the way to get money is to hawk needs. But the American public gives for results. ... Of the charitable appeals most of us get in the mail every week, usually just one talks of results—the one that gets our check." (Wall Street Journal, December 19, 1991). You should still address real needs or problems (discussed below), but always report your results in your annual report, press releases, and correspondence with prospective donors, grantors, and corporate underwriters.

Seek Support from Those You Serve. This is simply the "market-place model". If you are indeed serving those you intend to serve, and doing it well, it follows that they should provide the resources you need. This involves selling both the access concept and your direct services. If those you serve really want your services but cannot afford them, advance to the following strategy.

Seek Support from Those Who Share Your Mission. Here, the work gets a bit harder. You'll need to find those who are also committed to serving the people and groups you serve, and persuade them that you do it better than others, even (on occasion) the individual or group you're asking for support. For example, let's say your mission includes increasing public participation in the local decision-making process, you've found a foundation with an interest in the same objective,

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and you're seeking a grant from that foundation for that purpose. Your task is to persuade the foundation that you could pursue that objective better through cable access than another group in another community that wants to pursue that same objective by publishing a community newsletter. You must persuade the foundation that your cable access project would be better than your rival's newsletter project or alternative projects through which the foundation could pursue its interest in this area.

Commit Resources to Raising More Resources. You'll need to pay someone to serve as your "resource development officer," and support that person's efforts through board and staff participation, and operating resources. The next section offers some ideas for reference materials and services; this person also will need resources for word processing resources, research, and perhaps even travel.

Prepare for the Long Haul. The following concepts should guide your efforts: patience, persistence, consistency, imagination, skill, and donor development (the latter is addressed elsewhere in this issue). Feel free to add to this list. You could need years to build your center's good reputation, evolve a fund-raising event to the level of a community tradition, or refine a project to the point that a foundation will put money on the table. The "quick fix" usually doesn't succeed.

Address Your Needs Through a Service Project. Grants for "general operating support", however desirable, are difficult to acquire. You can draw your own conclusions on this point by studying information on grant opportunities (see "Resources"). You are likely to find very few, if any, granting agencies that have assigned a priority to goals that resemble the NFLCP's broad goals for public access. The 1992 edition of The Foundation Center's publication, *The Foundation Grants Index*, includes a report on foundation grants made in 1990. Here's a glimpse at right of where \$4.5 billion went:

(The January 14, 1991 issue of *The Chronicle of Philanthropy* includes highlights from this report.) The better approach is to identify local community needs that could be addressed through access programming, and locate granting agencies that have an interest in responding to such needs.

Education	26%
Health	17%
Human Services	14%
Arts and Humanities	14%
Public and Society Benefit	11%
Environment and Animals	5%
Science and Technology	5%
International Affairs	3%
Social Science	3%
Religion	2%

Research the Need or Problem. Learn all you can about the local need you've identified. Why does it exist? How long has it existed? How many people does it affect? What local programs are addressing that need, and with what success? How are other communities dealing with this problem, and with what success? Ask local people with related knowledge and experience to assist in this process.

Plan Your Response to the Need. Define your objectives, outline how you would pursue those objectives through access programming, and how you would determine the extent to which you've succeeded in meeting your objectives. Ask your local "experts" to criticize your plan frankly. (Don't invest your time and other resources in a weak plan. Rather, strengthen the plan or abandon it in favor of another, better initiative.)

Determine the Cost of Your Project. For each component of your plan, write down who will do what, when they will do it, and what time and other resources they will need to do it. Then assign costs to carrying out your plan. Once you have estimated these costs, ask if the costs of your project would be justified by the benefits it is intended to yield. Also, ask if you want to pursue this project. (Occasionally, organizations will become caught up in the chase for a grant, and pursue a project they really don't want to implement.)

Study the Full Range of Fund-Raising Possibilities. Consider the possibilities for gifts, grants, corporate underwriting, special events, and earned income. Which of these possibilities, or combination

of possibilities, is "right" for your project? A very small project might be a better candidate for a local gift than a foundation grant (which can require a lot of time to secure).

Study the Fund-Raising Strategy You Choose. Each of these categories offers numerous opportunities and requires detailed study. Check out the published information on fund-raising and consider taking a course or workshop for additional information (see "Resources"). Consider contracting with a local specialist in writing grant proposals or organizing special events, to both tap their experience and avoid over-burdening your staff and volunteers.

Identify Matching Funds Early. Some funding agencies expect the grantee to contribute a substantial portion of the resources needed to carry out a given project. Be prepared to identify the in-cash and in-kind resources you could contribute in such instances.

How the NFLCP Could Help (Even More)

Update the Grant Writing Educational Packet. The Information Services Committee has been seeking opportunities to update the NFLCP's existing series of educational packets. The Grant Writing packet was compiled about seven years ago, and should be up-dated. This packet includes nine grant proposals that access centers submitted to various public and private agencies, for amounts from \$1,000 to \$91,800, and useful materials on (a) program planning and proposal writing, (b) steps in writing a proposal, and (c) the Foundation Center network of reference collections. If your center doesn't have this packet, it's certainly worth ordering.

Include Fund-raising Ideas in CTR. The fund-raising world rewards the combination of creative new ideas, effective management, and dogged persistence. CTR could help access centers with the first of these criteria by publishing a regular feature on the successful special events conducted by access centers. There are useful models: *The Chronicle of Philanthropy* has regular features titled "Ideas" and "Fund Raising", and *The NonProfit Times* has "Weird Fundraising Top of the Month" and "To Your Ad-Vantage: A Sampling of the Best in Public Service Advertising". Funding access involves the same challenges and opportunities as funding other public service activities, so interested persons could benefit by reading these other publications. Still, sharing information on fund-raising that works for access could be a valuable service of this NFLCP publication. CTR's Editorial Board will discuss this concept during one of its upcoming meetings.

Organize a Task Force on Funding Access. The Public Broadcasting Service (PBS) recently released *Funding the Vision: A Summary of the Report of the Public Television Task Force on Funding* (see "Resources"). This publication summarizes the work and recommendations of a 14-member task force which devoted 1,200 hours examining public television funding. The task force's goal is to "assist station, producers, and national organizations in increasing their financial capacity and stability during the next decade and beyond". *Funding the Vision* presents 36 recommendations, organized under these headings:

- Individual Giving for Life...and Beyond
- Permanent Government Funding -Now!
- Develop and Maintain High-dollar, Long-term Relationships with Underwriters
- Develop Cooperative Ventures to Increase Net Income
- Undertake Appropriate Mission-related Entrepreneurial Ventures

This task force's work is fascinating for public television stations, and could be a model for the NFLCP to emulate, as part of its long-range planning activities. Access centers, through their national organization, should reexamine their niche in society's fabric, their revenue-generating practices, their promising new directions, and their relationships with other organizations, as well as with their public and private supporters.

— Thomas J. Karwin

Chairperson, Santa Cruz City-County Cable Television Commission

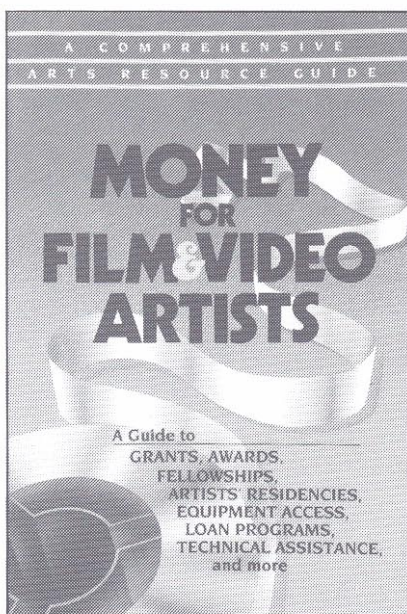
FUND-RAISING RESOURCES

Books (a selective list)

Lord, James Gregory.

The Raising of Money. Cleveland: Third Sector Press
Not reviewed; the publishers report enthusiastically that this book is now in its 18th printing. What does that mean, really?

National Federation of Local Cable Programmers. (c. 1985). *Grant Writing* [Educational Packet]. Washington: NFLCP.



Niemeyer, Suzanne. (1991). *Money for Film & Video Artists.* New York: American Council for the Arts. Subtitle: *A Guide to Grants, Awards, Fellowships, Artists' Residencies, Equipment Access, Loan Programs, Technical Assistance, & More.*

Public Broadcasting Service. (1990) *Funding the Vision: A Summary of the Report of the Public Television Task Force on Funding.* Arlington, Virginia: PBS. See earlier discussion. Single copies of the summary and full reports are available free upon request from PBS (703/739-5193).

Public Broadcasting Service. (1990). *National Program Funding Standards and Practices.* Alexandria, Virginia: PBS. This publication presents PBS' guidelines for corporate underwriting. Single copies are available free upon request from PBS (703/739-5193).

Shepard, David S. (1984)(OP?). *How to Fund Media.* Washington: Council on Foundations. Here's what this author had to say about public access in 1984: "Many cable television systems have local origination and public access channels, which have been used successfully by some film-makers as a means of distribution. Cable television systems are expanding throughout the country, and may be a promising outlet for grant-supported media projects. Because it is a relatively new outlet for television programming, cable's ultimate potential is impossible to predict." The book was written for foundation personnel. After eight years, it's advice could still be in the minds of program officers. This is not necessarily a bad thing, despite the faint praise of access quoted above: the book offers solid recommendations from which proposal writers could learn much.

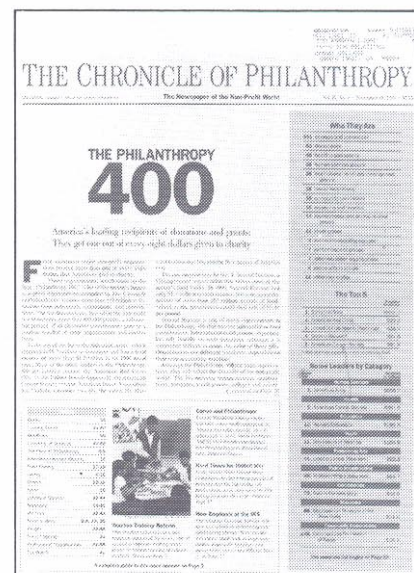
Wachter, Oralee (Producer). (1984)(OP?). *We Don't Fund Media* [Videotape]. Washington: Council on Foundations.



Periodicals

The NonProfit Times
190 Tamarack Circle
Skillman, NJ 08558
\$45/year (12 issues, newspaper-format)
("The NonProfit Times is distributed free of charge in the U.S., Canada, and Europe only to qualified, full-time nonprofit executives who have a specific job title and responsibilities. To receive a qualification form for a free

subscription, write to the Skillman office.") NPT is loaded with advertisements, as you should expect from a free-distribution periodical, but the ads describe items like fund-raising software and publications, and could be of interest. It has good editorial content, often with a focus on legislation that could affect non-profit organizations.

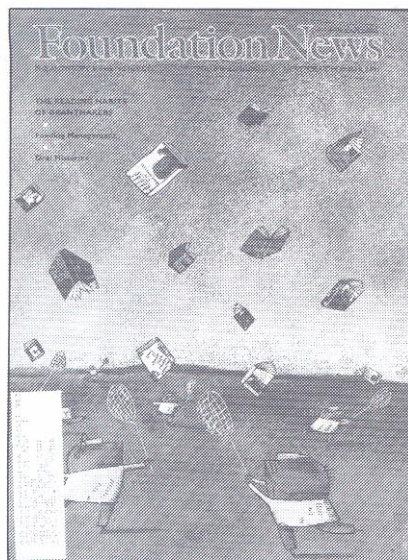


The Chronicle of Philanthropy
Post Office Box 1989
Marion, Ohio 43306-4089
\$57.50/year (24 issues, newspaper-format)
This hefty periodical is undoubtedly the leading publication about philanthropy. In addition to often detailed stories on major activities in the philanthropic world, it includes regular listings of new grants, trends and ideas in fund-raising, new books, taxes, conferences, workshops and seminars, deadlines, and job listings (mostly for development officers). The *Chronicle* should be must reading for an access center's development officer and committee, for both solid information and a continuing picture of who is getting what from whom.

Foundation Giving Watch
The Taft Group
12300 Twinbrook Parkway
Rockville, MD 20852
\$139/year (12 issues)

(continued next page)

Corporate Giving Watch
The Taft Group
12300 Twinbrook Parkway
Rockville, MD 20852
\$139/year (12 issues)



Foundation News: Philanthropy and the Nonprofit Sector

828 L Street, N.W.
Washington, DC 20077-6013
\$29.50/year (6 issues)

Written for foundation professionals, *Foundation News* offers insights into the thoughts of those you might ask for a grant.

In-kind Contributions

National Association for the Exchange of Industrial Resources (NAEIR)

560 McClure Street
Post Office Box 8076
Galesburg, Illinois 61402
(309) 343-0704; (800) 562-0955

NAEIR claims that "members who take full advantage of our gift catalogs average \$7,000 worth of new, useful merchandise a year—FREE." The annual membership fee is \$575 plus a \$50 one-time initiation fee. NAEIR distributes a "gift catalog" five times each year to members. The catalog lists "office supplies, computer items, teaching aids, toys, maintenance items, clothing, tool kits, art and crafts."

Gifts in Kind

Offers surplus goods (like those offered by NAEIR) to non-profits, at nominal prices. Gifts in Kind works through local offices of United Way of America.

Federal Grants

National Telecommunications and Information Administration. *Public Telecommunications Facilities Program—Guidelines for Preparing Applications, 1992 Grant Cycle*. Washington: U.S. Department of Commerce. See also: Federal Register, Vol. 56, No. 226 (Friday, November 22, 1991).

Department of Education. Direct Grant Programs and Fellow Programs; Notice Inviting Applications for New Awards for Fiscal Year 1992. Federal Register, Vol. 56, No. 181 (Wednesday, September 18, 1991), pp. 47270-47294.

National Science Foundation. Publishes the *NSF Bulletin*, reports, and guidelines for proposals.

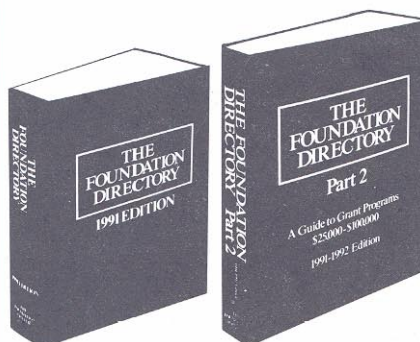
Write to: Forms and Publications Unit, Room 232, National Science Foundation, 1800 G Street, N.W., Washington, DC 20550.

Books, Directors, Workshops, etc.

Council on Foundations
Post Office Box 0002
Washington, DC 20055

The Support Center
70 Tenth Street, Suite 201
San Francisco, California 94103

The Society for Nonprofit Organizations
6314 Odana Road, Suite 1
Madison, Wisconsin 53719



The Foundation Center
79 Fifth Avenue
New York, New York 10003-3050

The Grantsmanship Center
Post Office Box 17220
Los Angeles, California 90017
free (4 issues/year)

The Taft Group: Fund Raising Institute
12300 Twinbrook Parkway, Suite 450
Rockville, Maryland 20852-9830

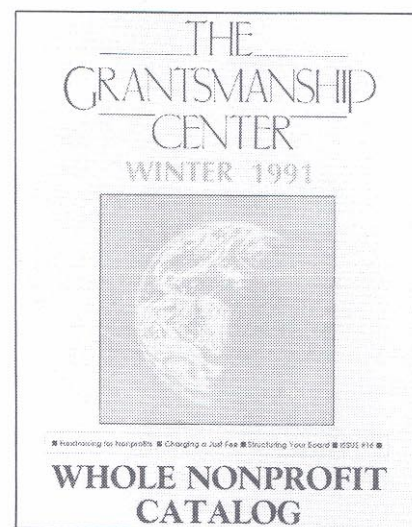
The Management Center
215 Leidesdorff Street, 4th Floor
San Francisco, California 94111
(408) 727-6430

Public Service Materials Center
111 North Central Avenue
Hartdale, New York 10530

Community Training & Development
1095 Market Street, Room 612
San Francisco, California 94103
(415) 626-6220

Research Grant Guides
Post Office Box 1214
Loxahatchee, FL 33470

Education Interface
P.O. Box 3649
Princeton, NJ 08543-3649



Whole Nonprofit Catalog
The Grantsmanship Center
Post Office Box 17220
Los Angeles, California 90017
free (4 issues/year)
Workshops and publications.

Fund-Raising Fundamentals

National Federation of Local Cable Programmers
1991 National Convention • Portland, Oregon

Panelists

Jeff Wright • Director of Special Gifts Oregon Public Broadcast Foundation • Portland, Oregon
Katherine Lima • Marketing, Fund-raising, Business Development Services • Yarmouth Port, Massachusetts
Dotti Wilson • Oregon Museum of Science and Industry • Portland, Oregon

transcribed and edited by Tom Karwin

INTRODUCTION

Jeff Wright

During today's panel, we'll give you some nuts and bolts on how to start a fund-raising program, with some examples. We might not fall perfectly in line with access, but we'll give you some background so that you could figure out what would work for you in your particular location.

Joining me is Katherine Lima. Katherine has a lot of experience in fund-raising—including being a consultant for C3 TV in Cape Cod—and a lot of access experience. She's also a fellow development person from public broadcasting, having served in a number of capacities in development. She has been a teacher, a bank marketing director, and a newspaper advertising executive. And, as of the first of this month, she is the executive director of the Cape Cod Community Foundation.

Dotti Wilson is with the Oregon Museum of Science and Industry (OSMI). Dotti will discuss some of OSMI's great special events, probably the premiere events in Portland. For example, they have an auction that brings in tons of money. Dotti also is coordinating OSMI's \$31.1 million capital campaign. OSMI is building a magnificent new structure, and is in the midst of a capital campaign that is going really well. It's quite an undertaking.

I am currently the director of special gifts at the Oregon Public Broadcasting Foundation. I work with major individual givers to the statewide public broadcasting network. I've travelled around the country in development. In upstate New York, I worked with public radio, which is probably a little more in line with access, in that they're smaller in scale, in some ways. In northern Michigan, I also worked with public radio.

GRANT WRITING

Katherine Lima

Everyone's hope and prayer is grant-writing. You see all of these foundations and all of these credits, and it's true: grant-writing has the potential to produce large amounts of money with a single check.

I don't mean to discourage you and I certainly want you to grant-write, but I do want you to be realistic about what grant-writing is. Grant money can be very expensive and time-consuming to obtain. The competition is stiff, very stiff—and that's probably an understatement. There is a finite number of sources for grant money, although if you've ever seen the foundation directory, you can probably sell your Nautilus and just life the foundation directory. Each of these sources have its own criteria, and many of them are very narrowly focused.

So on that unhelpful note, let me tell you about some of the ways in which you maybe could be more successful in grant-writing.

Did I happen to mention that it's time-consuming? It is. It is.

But, with all of that, if you are determined to go after some grants, perhaps I can give you a few basics today about how to procure a few grant dollars. I found one or two myself, along the way, and it's really kind of thrilling. I was on the board of directors of a nonprofit that successfully achieved a grant. The director of the capital campaign called me (I was the chair of the campaign) and said, "We've just got a check for \$86,000 and the executive director is out of town, what should I do?" I said, "Put it in the bank."

That is a wonderful sense. I remember when I was trying to meet a \$40,000 match at a public television station. I was on the job for all of two months, and calling people I had never met before. (By the way, there's a desperation way to raise funds, and it's not the most successful.) I was just about to say, "I'm not going to make this deadline. I'm getting too many no's, and too many small checks." I called a local corporation to which I had applied for a grant, and they said, "Yes, didn't we call you? We are going to give you that grant you asked for, and you'll get written notification. Of course we'll sign in time for you to make your match." That's what fund-raising really is, that up and down.

So let's get into the basics of grant-writing. The first thing you need to do when you're going after grants is to figure out what you need. I know, we all need money, but define that need. What do you need the money for? Do you need equipment? Do you need to pay staff? Do you

need to implement a program that's going to be a community service? **Identify your needs.** Sit down and brainstorm with board members and staffers. What do we need to keep ourselves going and to keep doing what we have said we needed to do? This gets back to a mission, so if you haven't defined your mission, do that. It will lead into a definition of your needs.

Then, figure out things that will help you meet those needs. Let's say that you have equipment needs. What are you going to use this equipment for? Why do you need this equipment (besides just day-to-day operations)? Then you get into defining your project. The reason I plug that in there is that there are very few foundations, very few funders, who will just send you money for general operating "because you need it." But they will be intrigued by your doing good work, by helping with a particular project that has a particular goal that meets a particular community need. So create a project, and that project becomes the means to your end of getting the equipment and the money that you need to run your operation and at the same time fulfill your mission and do good things. Good works projects also bring nice attention to your center. One thing builds on another, so you'll probably end up getting more than just the money. **Define your project.**

Once you've defined your project, plan your budget. Every project you do in an access center, or with any organization, requires staff time. So you define the amount of overall time that your project will take, what percent of your overall operations will be devoted to that project. When you are doing your budget, you plug in that percent for administration, the percent of the salary of the secretary that's going to be doing the typing and copying and that sort of thing. That percent of the salary of your executive director for the time that person will have to spend on that project. That percent of the salary of the training director, who is going to have to carve out a whole class time, if that's the kind of project it is. You build those into your budget. Those are your expenses. That percent of your utilities, for keeping the lights on while that project is being done, of your fixed assets, your rent. All of those you build into the budget for your particular project, because you're going to

be there anyway. You already have a secretary.

If your project requires additional staffing, that's one hundred percent of that salary. And don't forget FICA, build in that percent also. If someone has to be hired for that particular project, all of the overhead comes into your budget.

But don't forget the people who are already there, because if you don't get the funding and you don't do that project, you're going to do something else, something that you wouldn't be working on if this project were to be funded. So build that in. That's how you help to pay the overall bills. You can't do this wonderful project if you cease to exist. If you can't pay staff and keep the lights on, then you cease to exist.

That's one of the key things in terms of getting ready to write a grant, and defining your project. Consider all of the stress, all of the expense of existing staff and existing equipment and existing overhead, and plug that into your budget.

You identify your needs and you create a project. You can do more than one project. You could create several projects and go out after them. And you've worked out your budget for each project.

The next thing you need to do is research. Research, research, research. This is where grant-writing gets expensive; you can spend a lot of time digging through sources of research.

Keep this in mind: all foundations are not national foundations. There are little foundations in your community. There are 350 community foundations in the United States, as a matter of fact. There's various levels of ability to give, but the important thing is, they're there. On Cape Cod, we have a permanent year-round population of 185,000, and the semi-permanent, summer population of the same amount. In addition to the community foundation, which is new, we have a private foundation. It's amazing how many people on Cape Cod do not know there's a private foundation right there on Cape Cod, for service to Cape Cod. Check your own home town; I'll bet you have someone there.

The other thing you need to check in terms of sources is local corporations. The \$86,000 grant that I told you came through in my hour of despair was from Pillsbury. Pillsbury had a plant in Joplin, Missouri (where I was at the time). Pillsbury has a corporate foundation. We called the local plant manager. "Does your company have a foundation? What do I have to do to apply for a grant?" They'll probably say "Sure" and give you an telephone number, and people will talk to you. They'll be nice to you. They'll answer your questions. They're in the business of giving away money. If they don't give it away, they have to pay taxes on it, or they lose their foundation status. So do not be afraid to talk to them. You can go to the public library and ask the reference librarian to point you to the foundation directory. It's categorized by state, and indexed by interest areas and by subject areas. Start with your home town, and your home state. Some of those corporations have local offices, but sometimes the plant manager is not even aware that the corporation has a founda-

tion. (I found Pillsbury's foundation in the directory.) I'll call and say "I've learned that you have a foundation, how do I get a copy of your criteria, and so on."

All of these resources are available to you. Read your local newspaper, and look at what's going on. Read the business pages, and see who the players are. You'd be surprised that even in the smallest community, in Joplin, Missouri, we had the headquarters of a Fortune 500 company. They weren't the largest employer in the area, but the chairman and CEO liked to live there, and we knew they were there. We saw this plant on the hill and the title and so forth, but we didn't know until we read the business pages that they were in the Fortune 500. That's big. And usually big corporations like to benefit the founder's home town.

On Cape Cod, there's a successful grocery chain, Stop 'n Shop, that has a foundation. You never know.

Many companies set up a foundation because it gets them off the hook. There's two kinds of giving. There's foundation giving and there's corporate giving. I had the pleasure of being the marketing director for a bank. I used to be one people had to call to see if the bank would support their causes. I was always looking for public relations benefit. Our bank had a foundation, too, but it was totally separate from my office. So, in addition to looking to see if the corporation has a foundation, contact the marketing director of your local companies. The banks are not necessarily your best source of funds, unless you happen to live in a state in which the banks are still healthy financially.

Be creative in your approach. Think about ways that you could benefit them, ways that they can get positive community benefit from their assistance of you. Don't forget in-kind.

So, you've done your research, done your homework, and made those contacts. Once you've decided you have a source, once you've decided that this might be a match, that they fund your kind of project and they have an interest or you have a creative approach to encourage their interest, make an appointment. If you possibly can, go to see them in person. Become a real entity. When you do, discuss what you have in mind.

If they are remotely interested, they'll even help you to redefine your project to make it more appealing to their trustees. They will work with you, or they will utter a discouraging word. And you haven't even written your proposal yet. Because grant-writing can be and is so time-consuming, and the wait for funds is so long, listen to those discouraging words and focus only on the positive words, on the good receptions. And once you do that, you're ready to write your proposal.

I'm not going to tell you how to write a proposal. You're going to have a list of criteria, you will have talked to the people in charge, and if you don't know how to write your proposal, find somebody who does, preferably with a word

processor. One of the things I've done for C3 while we're waiting for the 501.c.3 and everything is dragging, is to write the mission statement and the description of the company. Most foundations require the same basic information. They want to know who you are, what you do, why you do it, what your background is, who your board of directors are, and then they want a description of the project. Some will want a short description, some will want a nice long description, that will vary. Get your overall basic stuff in your word processor. Then, when you start looking at your foundations, you can always edit. That's what's wonderful about word processing. You can move this whole thing over into another screen, so you're not touching your original, and you can pull out and you can edit and you can move around, according to that individual foundation. It probably would have taken the equivalent of three weeks to get it all in there just the way we wanted it, but now when I come across a foundation deadline I can pull the package together in an hour or two hours, because the basics are there and you don't have to re-invent the wheel.

Then write a wonderful cover letter. It should be one page. Key in any advantage you have. Remind them why this is a wonderful thing for them to fund, and how you meet their criteria. If you are on the edge of their criteria, and it's really shaky *but* they haven't given you the discouraging word, zero in as to how you realize this, and move it on around. This needs to be customized for every foundation.

Submit the cover letter with all the little accompaniments. Pay the postage, because it's usually going to be a heavy package.

And then follow up. They'll have a deadline when the committee will meet, but when you send in your proposal, call a little bit later to ask if everything is in order, and if there's anything else needed. Keep that contact and follow up. They won't tell you not to call again. And then, after the fact, you will (usually) not just receive a check in the mail, you will get notification and they will work out whatever terms.

Many foundations like match arrangements, where you have to go out and raise the matching funds, and they like to know up front that you have a plan in place to raise that match, if that is their criterion. The key is keep in touch with the people from whom you're soliciting funds.

Lastly, if at first you don't succeed, apply, apply, apply again. Until they tell you stop applying. That situation with the \$86,000 check was the second go-round with that foundation. We had been turned down the first time. When they turn you down, it doesn't mean they didn't like your project, it just means that in the order of competition and for the available funds, you were the new kids on the block. Sometimes you have to re-define your proposal.

There is one reality of access: the general population is a little uncomfortable with the First Amendment, if the truth be told, and it's tough to sell access across the board. But if you've got

a project like Project Vital for little cities, and you are going to do wonderful things for adults with developmental disabilities, that's a whole different thing. You're not just saying come and fund access. You're saying this is our project and we're benefitting the community. Your employees live and work in this community and some of them may even have people who could benefit from our service. Can we talk?

Some foundations don't want to be the only funder. They don't want to be exclusive. They want to know that you're broad-based. They also want to know that your board is supportive financially. Most of them like to say "Why should we give you our money if your own volunteers aren't contributing, too?" It doesn't have to be big; it can even be in-kind. For example, one of my board members in the community foundation donates my office space. That's a big donation. So, board members can donate in-kind, but every board member ideally should be on record as contributing in some way, shape or form. Because how can you go out and ask this outsider to fund your project if you're not willing and your people are not willing to do something themselves? You know the old, "They help the ones that help themselves"? You also have to be able to show some basic community support. Your membership should demonstrate that. How many not-for-profit groups come in to use your facilities, to promote themselves? .

SPECIAL EVENTS

Dotti Wilson

I've been asked to just touch base on a few of the components for special events, that really can make or break an event, and ensure the success of it. If you're starting a first-time event, develop a focus group, invite some volunteers from the community to get together to discuss the event. They have ideas that can help you strengthen it and shape the whole tone of the event. It can be any kind of any event, from bake sale to an auction to a dinner dance. There are many kinds of events.

First of all, be sure to check your date. Ask around in the community. Most communities have a community calendar of non-profit events, and you don't want to get on top of someone else's important event, because it really hurts both organizations. Another good source is the chamber of commerce and the convention and visitor's association. They both keep calendars also.

For your site selection, fit the site to your event, don't try to fit your event into a certain site. Take a look at many different sites. See what's available. Have other people go with you to take a look. Feel comfortable with the site before you make that commitment.

Create the plan for your event. Take a look at the finances. Is this going to be an event that is a one-time event, and you're just going to go for broke, or is this an event that you want to establish and have it grow year by year, and become more successful.

Take a look at putting together a budget.

Don't ever start an event without putting together a proposed budget. It's very important to the event. Some of the things you need to think about when putting a budget together are:

The facility. How much does it cost? What's included in that cost? Are there services that go along with it, or do you have to pay for everything extra?

Equipment needs. Is there sound equipment available, or do you have to rent that from outside? What about a stage, a dance floor, these kinds of equipment needs?

Security. Does the hotel provide security for you? Do you need to bring in extra security, to contract with an outside vendor?

Entertainment. Entertainment can be very expensive if you cannot get it donated, so be sure to build something into your budget that will cover your entertainment costs.

Decorations. Recruit an outside volunteer committee. They're wonderful at scrounging up things, getting in-kind donations, and putting something together that will dress up the event for you.

Printing. You've got invitations, you've got programs, different mailing pieces you want to send out. Make sure you cover those costs. But also try to get those things donated. A lot of time you can get a good price, or you can get someone to donate it.

Food. Food can make or break an event, especially if it's a dinner dance, and the main focus of your event is what are you going to eat.

Service help. Is that all provided, or do you have to pay extra if you want an extra waiter, or if you want a bartender? Those things tend to really add up.

Travel expense. If there's any travel that needs to be involved with it.

Liquor and wine. That gets very expensive.

Insurance and liability. Are you covered? Is your organization covered?

Volunteers. Events are run by volunteers, and that's where the real work gets done. Recruit a chairman. Write job descriptions, so that every person that's recruited really knows what they are to do, and what is expected of them. That saves a lot of problems throughout the event. Recruit committee heads for each section that you need, for reservations, for set-up, for running the event itself.

Theme. Let your chairman be in on selecting your theme. They really like to have some say in it, and they buy into the event and becomes their event, too.

Invitations. Think about your invitation list. This is where you use your focus group and anybody you can think of. Have them give you more names and build up your invitation list. Every year you can add to it.

Reservations are very important for some events. If you're holding an auction, each person needs to be recorded, you need to have a name, address, phone number, so you can get in touch with them. They need to be assigned a bid number. You need to know all of this information,

so make sure you get someone who is very reliable to handle your reservations for you.

Ticket sales. That's another very important component. You can have the best event in the world, but if you don't sell tickets, it's not going to be very lucrative for you.

Care of volunteers. I just can't say enough about it. You can never say thank you too many times. Always remember to thank your volunteers. They really don't have to give up their time and do the work for you. If they do, and that's where the money comes in.

Just before your event, do a trial run. Go to your site and run through everything you can think of. The first impression is totally important to an event. If somebody walks in and the reservation line isn't moving, they have to stand in line, you've lost it right there. Run through the whole event, walk through your site, make sure that you have all your bases covered and that you have enough people to service the event.

Another thing you might think about is sponsors. A lot of corporations like to have their name out in the community and they're very willing to put dollars into sponsorship and be a visible part of supporting your event. There's everything from key chains with their logo on it to a little note pad and a pen, with the company logo on the outside, to give away to people. Things as simple as this don't cost very much, but they go a long way with corporations.

If you have the luxury to plan a whole year in advance, that's wonderful, because it really gives you time. Another important component is to do a timeline. Before you start your event, lay down your timeline. Start with the date of the event and work backwards. You know when you need to get your invitations in the mail. You know when your printing needs to be done. And set month-by-month goals to accomplish. You'll find that's the best working tool you have.

We have two very special events that OSMI does each year. One is called the Epicurean Experience, which is an event that is unique to OSMI. It was created by one of our volunteers, and nobody has tried to duplicate it here in Portland. We are now in our fifteenth year for this event. It nets about \$50,000. It's topped out. You can't really add more components to it to raise more money. We look at it as our friend-raising event, because people love this event. We sell out at 800-1,000 people. We could expand it more if we had the space. Restaurants donate the food. They donate portions for 300 people (and they're small portions). We have about fifty restaurants that participate each year, and we have probably the biggest wine-tasting in the state. All of the wineries and distributors donate product, and we have wine-tasting and food-tasting all night long. It's reserved seating, so people have their place to sit. Then we have dancing afterwards. It's just really a fun event. This pulls in a very young crowd. We keep the price low. It's \$125 a couple, and people really come and enjoy it.

Our other event is the OSMI Auction, which

was created back in 1960 by several community leaders. The first auction netted \$13,000. It has grown to where it is now grossing \$500,000. That's a two-night event. It reaches a large segment of the community, because we have 350 volunteers that work on the event from start to finish. We have 2,000 donors that participate. We have the informal night, which reaches about 2,000 people, and the formal night dinner-dance which reaches about 650 people. So, all in all, you're really reaching a large segment of the community. But that's a very special event, too, because you're asking people to pay \$350 a couple to come to the formal night and spend more money. So you have to think about those things. Think about your ticket price in relation to what you're getting.

CORPORATE UNDERWRITING

Jeff Wright

The caveat is that I'm not a lawyer, so I'm not going to try to express what is legal and what isn't legal, especially within each particular access center, because everyone has their own constraints, and it's really based on what your access center is involved with.

There are a few people I talked with who are starting to do corporate underwriting...I'll call it business underwriting, because many of the people you contact won't be corporations, they'll be small businesses. In fact, the Dutch contingent here has mentioned that they are starting to consider doing underwriting in Holland on some of their channels. It's being spread all over the world, not just in this country, as far as access goes.

Underwriting is another name for sponsorship. We don't call it sponsorship because that has a slant to say that someone is controlling the content of the programs, so we try to label it as program underwriting. You can label it as sponsorship. I think the transition to the word sponsorship happens once you have it on the air and people are comfortable with it, and say "No, they're not controlling the programming. It's just a spot that runs on the air."

Some reasons for considering corporate underwriting. One is that television is society's greatest marketing tool. Period. Exclamation Point. It's a great tool for marketing and getting businesses the credit, getting some acknowledgement on the air and spreading it out to the masses. That's one side of it. The other side of it fits in with some of the things...I don't want to emphasize marketing too much, because you're not advertising. You're underwriting. It's a philanthropic gift to your organization, not an advertising gift. I'll emphasize that a couple of times. You have to keep that in mind, because you can't compete with commercial broadcasting and commercial cable. The numbers just aren't there. For public broadcasting, or for access, it has to be a philanthropic gift, first of all.

Corporate support, like the other forms of support, is a great new form of support. It diversifies your funding base. Many access centers I'm sure receive 99% of their funding from franchise fees. We call it the old tent-pole syndrome. If you have one tent-pole holding up your tent, and that tent pole falls, the whole tent falls. The more diverse your funding base, the better your organization will do in lasting through the hard times that I'm sure are coming.

It creates a communication between your organization and the business community. That's a good thing. You need to know what's happening in the business community, and they need to know what you're doing, not just for underwriting, but also for building awareness within the community. It's good to be in touch with the business community. You talk with business people and they understand what access is all about and what you're doing.

As far as starting a corporate support program, be sure to start it right. I know Kathy and Dotti mentioned this, and we're going to reiterate this a couple times: **make sure you know what you want from a corporate support program.** Do you want it to underwrite one program, do you want it to underwrite your operations? Figure out your budget. Figure out exactly what your market is and do all the planning. Corporate support, as with any other new program, equals anxiety in your organization. People think, oh, they're going to be raising money out there and some strange things are going to happen. Business men will come in and run the camera for me. Make sure you communicate with everyone in your organization. Tell them what you're doing. Tell the board what you're doing.

Another problem that comes with no communication is that you might have someone on the staff saying oh, we're going to underwrite programming, so they run out and talk with a business that you were going to talk with. It creates a lot of problems as far working together in the organization.

Stay in touch with reality. I marked that down because I remember when I started out in public radio, the whole emphasis about underwriting was, well, we're a great institution, we do great quality programming, etc. They're going to pay a lot of money to get on our air. Well, you have to make sure you know what the business community will give to you. Your expectations don't necessarily equal reality.

Consider forming a business focus group. Bring business people into your organization before you start the program, so they will give you an idea of what the market will bear and what you should do. Your expectations aren't often reality. That happens often in getting started. Remember that it takes time to start a corporate support program. It's like any other thing, it has to snowball. The first year, you're not going to bring in lots of money. Consider making a timeline of two or three years before things really get going. It's a case of awareness, talking with people, asking a couple of times. As

with foundations, often the first time doesn't work; you have to go back and ask again, many times.

Consider hiring someone to manage the program. Unless there's someone really watching the boat, it might tip over. You need someone to keep things going, manage the program, put all the things in place and make it work. I know that's tough when you have small budgets. You can consider doing a salary with commission as an option. Most people in philanthropy tend to stay away from commissions, because it means the person is out there doing things you may not like them to do, as far as selling goes. That's just something to consider, because if you don't have someone to watch over it, you're going to end up with a program that dead-ends after a year or so.

Piggy-back benefits. On-air credit is not the only thing to you have to offer. Kathy mentioned this earlier: development is getting someone involved with your organization. The on-air credit is only one component of their interest in the station, their gift to the station. Invite them to events. Put them on your mailing list. That includes foundations and volunteers. The on-air (or on-cable) credit is just one component of underwriting.

You'll also want to know what type of underwriting you'll offer. This is an important consideration. Most people look at underwriting as "We have this program, we're going to go out and find funding." That may work well for production purposes, but there's also day-part underwriting that an access center can offer. In other words, credit that's spread throughout the day allows businesses to be acknowledged throughout the day. Access sometimes has programs that businesses may not want to underwrite. By spreading the announcements throughout the day, offering day-part underwriting, you eliminate the attachment of program fund underwriting to one program, and sell "access" not this program that's strange or unusual. It's works better for businesses. Businesses would rather have credits spread out throughout the day. They reach people who tune in and out throughout the day.

Program fund announcements are something that's broken through in public broadcasting over the last six or seven years as being a good way to start an underwriting program. Position underwriting as a philanthropic interest, not the on-air credit aspect of it. If you have a particular type of program, you can set up an underwriting program to focus on that. If you have a series of programs for the handicapped, you can set up a handicapped programming fund, where people, organizations can fund a specific thing, if they're interested in philanthropy.

Decide your place points. That gets back to where you were before with your focus group. Be realistic with your place points. Check with other organizations. See what they can charge. Establish a database. That's true of any sort of development. You need some sort of a tool to keep track of who you're contacting.

As far as underwriting credit, on-air credit or on-cable credit, I mentioned that I'm not a lawyer and I'm not going to tell you what you can put on the air, but I'll just offer some points here. As a non-profit organization, you want to position your credits as descriptive, not promotional. The credit you're going to offer should be a way to better describe the business that's going to be on your station. That's an important consideration, that it's a description of the business, rather than a promotional aspect. The FCC said, with respect to public broadcasting, initially that they could just mention the name of the business, but then there are people calling in asking, "What is this organization all about?" The Ford Foundation allowed for identification, so that people understood who was funding public broadcasting. And that's true of your "air". You need to understand that people want to know who's supporting you.

As I mentioned, don't compete with cable or broadcast television. Stress underwriting over advertising, because you'll always lose, as far as numbers go. It's a contribution. Establish credits that reflect your organization. Maybe your organization would rather not have long underwriting credits, so talk with your board, talk with the people that are involved with your particular access center and develop guidelines that work for you. Put them in writing, so that when you talk with businesses they can see exactly what you offer as far as on-air credit goes.

Remember that a simple message is much more effective than a complex message. That's true of business too: the message gets across much better if its simple, rather than being too complex.

I've marked down a few notes as far as my experiences go. I've called it "lessons learned and stars earned." Managing a successful corporate giving program is tough, but asking is even tougher. Asking is the toughest aspect of fund-raising or development. You have to get out and ask. And don't be afraid to ask. With volunteers, you can emphasize to them that all they have to do is ask the question, they don't have to worry about the answer. But be sure to ask. Ask more often.

Understand the difference between donor development and fund-raising. Fund-raising: the word itself says you want to raise funds. The connotation is you want to spray and pray, and hope it happens. Donor development is working with a person, a business, a foundation and developing them, getting them into your organization and getting them involved with your organization on a long-term basis. There's a sharp difference there, and subtle difference. It's a philanthropic gift, not a cash transaction.

And finally, *have fun*. Fund-raising and development is a real tough business, a high-stress business, so anyone who's been it for a while has to have fun. Otherwise they'll go crazy.

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